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RECENT ACCESSIONS

MORE KOREAN POTTERY.—Mr. Samuel T. Peters has given to the Museum, as an addition to the collection of Korean pottery presented by him earlier, some very beautiful bowls with carved and incised designs, an interesting bowl with inlaid decoration of youthful figures in medallions, several large bottles with incised decorations, and some of the white Korean dishes which over-enthusiastic friends of Chinese art will not allow to be Korean, though nothing seems to prove their Chinese origin.

The superior pieces of white Korean, those found in the tombs near Sungdo and in consequence buried before 1392, when the capital was removed to Seoul, differ very little, if at all, from the white Ting ware made in China during the Sung period. Already in 1125, Hsü-ching, a Chinese officer who went with an embassy to Korea, writes about the Korean pottery: "They have besides bowls, platters, wine cups, and cups, flower vases and soup bowls, all closely copying the style and make of Ting ware." The later Japanese also declared that the Korean white was hardly to be distinguished from the Chinese white or Ting of the Sung period; they added, however, that the experienced eye discovered differences which were difficult to describe in words.

The more common white Korean ware shows, however, certain distinguishing qualities of which the most evident is a greenish tint where the glaze is thickest, more or less akin to the greenish glaze of the Korean celadons of the same period; moreover, this greenish glaze is traceable even on the white ware made in Korea up to a very short time ago.

The contention is that, though the common white ware may have been a local product, the finer specimens found in tombs of the Korai period were Ting ware imported from China.

For these reasons the specimens of white

Korean given by Mr. Peters are very valuable as study pieces. They will perhaps help to solve this moot question; for during the exhibition of early Chinese pottery and sculpture which the Museum hopes to open in March, there will be ample opportunity to compare the best white Chinese Ting and white Korean of the Sungdo period.

S. C. B. R.

A PIECE OF BLACK SUNG WARE.—Mr. C. T. Loo for the firm of Lai-Yuan & Co., has presented to the Museum an interesting black Sung pot, the beautiful clay of which, uncovered on the lower part, reminds one of the very best Japanese Raku ware, as does also to a certain degree the black glaze. This piece, rather difficult to place among the Chinese potteries, is evidently one of those picturesque early pieces, much admired by the Japanese adepts of the tea ceremony and copied by them in their different potteries.

S. C. B. R.

DRAWINGS BY AMERICAN ARTISTS.—The Museum has recently acquired drawings by three very interesting contemporary American artists—William Glackens, John Sloan, and Boardman Robinson.¹ All three have been particularly interested in drawing for its own sake: Robinson, in fact, has given it his entire attention, while Glackens and Sloan worked with pen and ink, with the etcher's burin, and with chalk, caring only for draughtsmanship, during the first years of their artistic output. For some years past, however, painting has claimed their attention; Glackens is now chiefly concerned with the study of color.

Glackens is one of the most able draughtsmen, as well as one of the most talented painters, that recent American

¹The drawings here described have been presented to the Museum by the writer, Mr. A. E. Gallatin.—Editor.

art has produced. In such a water-color drawing as his scene on the beach at Coney Island, one of the first examples of his work to be acquired by the Museum, one sees draughtsmanship of a high order and great control over the single line, which is invariably expressive and telling. The figures in this drawing, a crowd of people on the beach, many in bathing garb, are types amazingly true to life. They have been beautifully and masterfully suggested, and the whole scene is full of strong characterization and movement. The other drawing by Glackens, a pastel, is even finer in quality, being of the ripest fruit of his genius. It was drawn on a Long Island beach last summer and is an excellent example of his work as a *plein-airist*. Certainly there is as much sunshine and glare and as vivid, pure color in this beach scene, with its row of orange-colored umbrellas, as exists in the finest works of the French Impressionists. This interest in sunlight is now the artist's special study; his paintings are all bathed in light and air—even his portraits, with their delightful suggestion of his admiration for Renoir. A word of praise let us also record for the masterly manner in which he paints flesh, for his nudes fairly vibrate with life and vitality. Glackens has studied the French Impressionists most intelligently; his art is splendidly original and full of inspiration.

John Sloan's art is quite closely linked with Glackens's as regards the graphic side of their work. Their choice of subjects, very frequently found in Washington Square or Sixth Avenue, New York, and their summary and incisive method of execution make them kindred souls. The outstanding feature found in all of Sloan's work, whether considering his series of fifty or more etchings, besides as many more wash drawings, for the novels of Paul de Kock, his set of etchings of types and scenes of lower life in New York, his lithographs, or his illustrations, is the artist's intense interest in humanity. Notwithstanding an almost omnipresent tinge of caricature in his work, he shows a sympathy and an understanding only surpassed by Steinlen. Writing of Sloan's graphic work, F. Weitenkampf says: "His quaintly humor-

ous presentation of things as they are, with just a suggestion of John Leech, points its moral quality, with no trace of the bitterness of the over-zealous reformer." The drawings by Sloan which are now in the Museum collection comprise the original drawing for his etched portrait of Paul de Kock (the same size), a study in black chalk of a seated woman, and an illustration in pen and ink of an old man and an old woman.

Boardman Robinson's drawings compel attention by their very strong, bold, and sure draughtsmanship. After a course of study in America, Robinson went to Paris, where it is evident he fell under the spell of Forain, the master of line, whose art in turn has Degas and the Japanese for artistic forebears. The great mass of his work is in black and white, cartoons for the daily and weekly press, swiftly sketched in with charcoal or black chalk and finished in sepia, while occasionally Chinese white has been employed for emphasis. Many of the cartoons are executed on too large a scale, for his subjects do not warrant the enormous surfaces which he employs, and consequently they look better in the reduced reproductions. This, however, is not true of the drawing now owned by the Museum, which is fairly modest in its proportions. It is a magazine illustration and well displays the artist's great gifts as a draughtsman, his feeling for characterization, and his simplicity of execution—eliminating everything but the essentials.

A. E. GALLATIN.

VICTORIAN COSTUMES.—The early Victorian style of dress is charmingly represented in two gifts recently received: one from Mrs. Richard T. Auchmuty, two dresses made and worn in 1835 by a member of the donor's family; the other, two miniature dolls dating some ten years earlier, presented by Miss A. S. Foshay. These minute manikins, measuring less than two inches in height, show the complete costume of the time of Queen Victoria's childhood—the short-waisted frock with puffed sleeves, the pantalets, and the microscopic red slippers; while Mrs. Auchmuty's gift illustrates a later epoch, showing an exquis-

ite summer dress of richly embroidered Indian muslin and a street costume of sage green silk. Both of these have full skirts, the latter a slightly pointed bodice finished with a shoulder cape; the sleeves are full-topped, tapering to the wrist. The correct hat for this costume would have been a high-crowned poke bonnet worn well over the face; light gauze scarfs were also sometimes carried, while no lady's costume was complete without the silk reticule. Footwear was of the simplest kind; heels had entirely disappeared and boots resembled the bizarre types affected by Dame Fashion today only in having, like some modern models, a seam down the front and lacings on the inside. These gifts will be shown in Wing E, Room 9, during the present month.

F. M.

ACCESSIONS TO THE LIBRARY.—The Library has received from Mr. Charles Allen Munn a valuable contribution of 2,432 photographs of architectural exteriors and interiors, furniture, pottery, textiles, metalwork, clocks, etc., of the eighteenth and nineteenth centuries, also ten bound volumes of American Homes and Gardens, which contain descriptions of the photographs mentioned above. This gift materially strengthens our collection of photographic reproductions of early American architecture and the industrial arts.

An important and unique collection of seventy-six Chinese books, purchased in China for the Museum by Dr. John C. Ferguson, has been received in the Library. These books, some of which are illustrated, include biographies of artists and works on bronzes, sculptures, paintings, etc.

CHRISTIAN GRAVE STELAE FROM ERMENT.—While conducting the Museum excavations at Thebes during the season of 1914-1915 Mr. Evelyn-White procured from an Arab three Christian grave stelae, of which one is inscribed with an epitaph in Greek. He has since presented them to the Metropolitan Museum for its Coptic collection and has contributed to the BULLETIN the following notes describing two of them. Meanwhile they are being held in Luxor to be shipped from

Egypt with the material from this season's excavations.

"The statement of the native from whom the stelae were bought that they came from Erment is confirmed by the concluding formula of the inscription on the first, which is characteristic of that site.¹ The missing lower part of the stela probably contained a cross within a lozenge-shaped frame of which the upper right-hand border remains. The middle of the inscription is in verse, the beginnings and endings of the lines being marked by two short diagonal strokes. The date is probably seventh or early eighth century.

† ΑΝΕΒΙΩCΕΝ Ο ΜΑΚΑΡΙΟΣ ΕΝ
ΕΡΑΧΥC ΑΒΡΑΑΜ ΙCΑΚ ΙΑΚ[Ω]Β ΑΠ²
ΜΕΜΑΡΤΥΡΗΜΕΝΟC ΕΠΙ ΧΡΗCΤΑΙC
ΠΡΑΞΕCΙΝ ΥΠΟ ΠΑΝΤΩΝ ΤΗ ΕΚΚΛΑ-
ΕΒΔΟΜΗ ΤΟΥ ΜΗΝΟC ΦΑΡΜΟΥΘΙ ΤΗC
ΕΚΤΗC ΙΝΔΙΚΤΙΟΝΟC ∽ ΑΛΧΙ Ω ΜΑΚΑ-
ΡΙΕ ΜΗ CΤΕΝΑΖΕ ΠΟΛΛΑΚΙC ∽ CΥΝΕC-
ΤΙΟΥC ΕΧΩΝ ΠΛΟΥCΙΟΥC ΚΑΙ ΠΕΝΗ-
ΤΑC ∽ ΤΟΥC ΠΑΛΑΙΩΤΑΤΟΥC ΜΕC-
ΗΛΙΚΑC ΤΕ ΚΑΙ ΝΕ[ΟΥ]C ∽ ΜΗ ΛΥΠΗ-
ΘΗC ΟΥΔΕΙC ΓΑΡ ΘΑΝΑΤΟC ΕΝ ΤΩ
Κ]ΟCΜΩ ΤΟΥΤΩ ΙC ΧC ΑΜΗΝ

TRANSLATION

The blessed one [*sc.* the deceased] departed this life into the arms of Abraham, Isaac, and Jacob, being witnessed to for good works by all, on the twenty-seventh of the month Pharmouthi in the Sixth Indiction.

O blessed Alchis, grieve not overmuch; for there

Thou hast for fellow-guests both rich and poor, the old,

¹See Lefebvre, *Recueil des inscriptions grecques-chrétiennes*, pp. xxvii—xxviii, and Nos. 385, 421, 422, 426, etc.

²Only the first letter of the name Jacob is plain, the others being obscured by salt-incrustation, but the name is of course certain. The final letters of the line are clear, but their meaning is not evident. Possibly the stone cutter has been at fault.

And men of middle age, and children in their youth.
Sorrow not; for no man in this world is free from death—Jesus Christ. Amen.

“The second stela is a rectangular slab of sandstone with a conch above, the *crux ansata* below, and in the middle in raised

letters ΠΛΗΝΙΣ ΙΑΤΡΟΣ: “Pliny the Physician.” Pliny is not a very common name and the dead man is doubtless to be identified with the person who wrote his name among the other Christian graffiti in the Tomb of Rameses X, where the same form occurs.”

H. G. E.-W.



CHRISTIAN GRAVE STELA, VII-VIII CENTURY

NOTES

THE ANNUAL MEETING.—The forty-sixth annual meeting of the Members of the Corporation of The Metropolitan Museum of Art, which under the Constitution occurs on the third Monday of the month, will be held by adjournment in the Board Room on Monday afternoon, February the twenty-eighth, at four o'clock.

A report of the transactions of the year 1915 will be presented by the Trustees. Five amendments to the Constitution, offered by the Board, will be voted upon.

Afterwards, tea will be served.

AN EXHIBITION OF EARLY CHINESE POTTERY AND SCULPTURE.—Early in March

the Museum hopes to open an exhibition of Chinese pottery of the Han, Tang, Sung, and Yuan periods. The object of this exhibition is to show the development of the early white Ting ware into the decorated Tz'ü Chou and the porcelainous blanc de Chine, the relation of the crackled and uncrackled celadons to the Sung wasters lately found on the spot of the Lung Ch'uan kilns, and their comparison with the Korean celadons of the Korai period, and, finally, to afford an occasion of classifying the Chün yao's by showing together a large number of fine pieces, brought from different private collections.

We hope, with the generous help of some of our most zealous collectors, to bring